

Handbook *of* Amateur Dramatics

By
Georgia Lyons Unverzagt



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Eldridge Entertainment House

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Franklin, Ohio

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HANDBOOK *of* **Amateur Dramatics**

BY
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Former Director of Dramatics, Glendale College,
Glendale, Ohio

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Handbook of Amateur Dramatics

STAGE TERMS

ACTION—Applies to development of plot of play.

BUSINESS—Anything actors do—shake hands, smoke, use of handkerchief.

CROSS—To cross stage.

DOWN STAGE—Toward front of stage.

LEFT—Actor's left when facing audience.

MOVEMENT—Change of position.

OFF (STAGE)—Off the visible stage.

ON (STAGE)—On the visible stage.

RIGHT—Actor's right when facing audience.

UP STAGE—Away from audience, or toward the rear of stage.

APRON—Part of stage from curtain line to front of stage or footlights.

BACK DROP—Single piece of scenery extending the entire width of the visible stage and forming its rear boundary.

BORDERS—Strips of canvas hanging parallel to one another from above stage, representing ceiling, sky, etc.

CYCLORAMA—Is backing for stage—built in form of segment of vertical cylinder.

BOX—SET—A complete interior setting.

DISCOVERED—Visible on stage at rise of curtain for any act or scene.

DROPS—Scenery hung at varying distances from the front of the stage and lowered as required for backgrounds to fill entire width and height of visible stage.

GROUND—CLOTH—Carpet, or floor covering.

PROPERTIES—Articles used by actors.

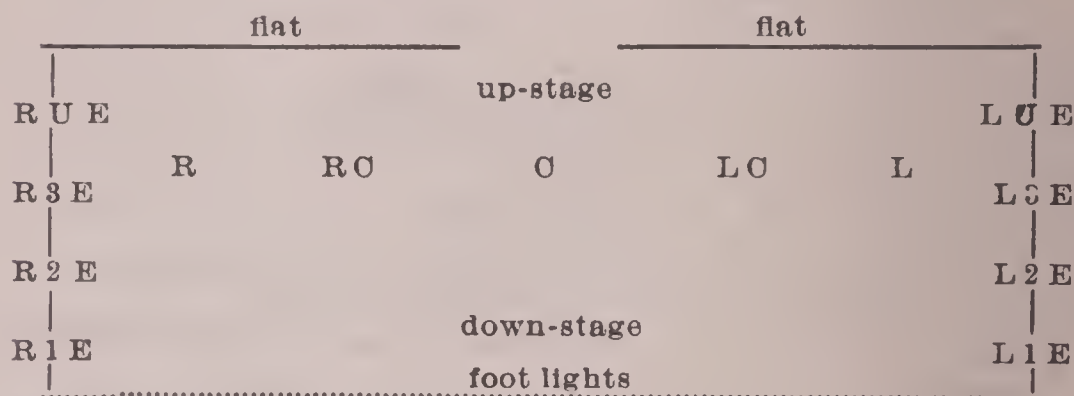
SET—The scenery of any scene or act.

SET→(*to be*) To have scene ready for the rise of curtain.

STRIKE—(*to*) To clear stage of all scenery and properties.

WINGS—A single piece of scenery set on either side of stage. Often refers to space itself on either side of stage.

STAGE DIRECTIONS



In giving stage directions, the actor is always supposed to be on the stage, facing the audience. The following abbreviations are used:

R—Means Right of stage—facing audience.

L—Means Left of stage—facing audience.

C—Means Center of stage—facing audience.

R. C—Means Right of center of stage.

L. C—Means Left of center of stage.

Up-stage—Means away from footlights.

Down-stage—Means toward footlights.

R 1 E—First entrance on right of stage beginning at front.

R 2 E—Second entrance on right of stage beginning at front.

R 3 E—Third entrance on right of stage beginning at front.

R U E—Upper entrance on right of stage beginning at front.

L 1 E—First entrance on left of stage beginning at front.

L 2 E—Second entrance on left of stage beginning at front.

L 3 E—Third entrance on left of stage beginning at front.

L U E—Upper entrance on left of stage beginning at front.

If directions called for following arrangement:

Door R.

Door L.

Door Center back.

Couch—Down right.

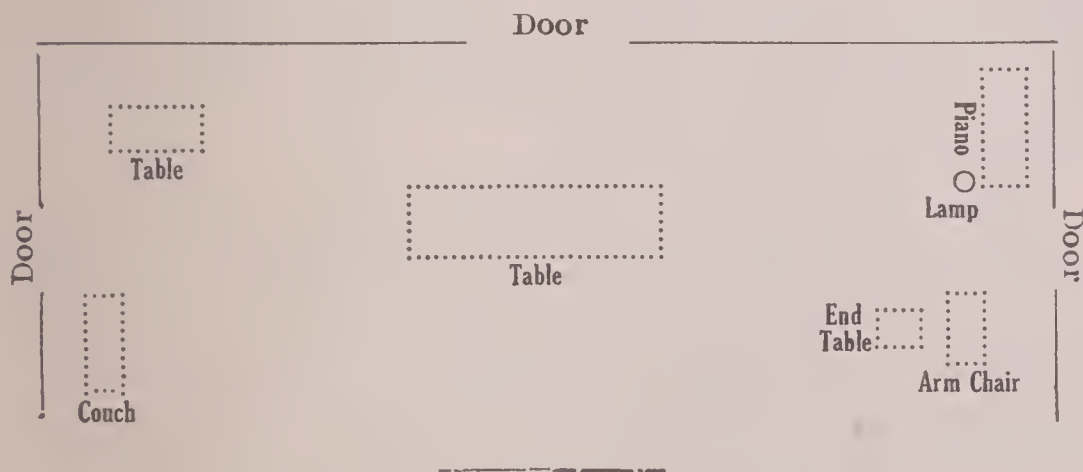
Table—Up right

Piano—Up left.

Table—Center.

Chair and End Table—Down left.

the scene plot would be as pictured below:



HOW TO CHOOSE A PLAY

“Aim of drama is to get possession of one’s imaginative faculties.”—*Granville Barker*.

There are many things to be considered in selecting a play, but one thing you must remember is to select a play worth while. Too much time is spent on trashy comedies, that are worth nothing to the audience or to the actors. How many times have we gone to the amateur production, and upon leaving the auditorium find we

have absolutely nothing to take home with us.

The place of production must be considered, the size of the stage, etc. Sometimes it is necessary to suit the play to the stage. Recently a dramatic class gave a play on their local stage, which was very successful. It was arranged a week later to repeat the play at a Community House in a neighboring town. The director had never seen the stage at the Community House, and conditions were such that it was impossible for her to see it until the night the play was to be given. She telephoned and gave an accurate list of the articles needed for the settings, but alas when she reached the Community House, she found the stage was about one-third the size of the one used at the first production, with only two entrances, while the play called for three. There was only one set of scenery, that an interior, while the play called for two exterior scenes. The situation seemed hopeless, but by a great deal of manipulation, the use of branches, and Chinese lanterns, and strings of artificial wisteria, a passable Garden Party scene was produced. The director must be able to face all kinds of emergencies, because he is sure to be faced by them.

The nature of the audience must be considered. If you are producing for a more educated group, the play will be a great deal different than if you are producing for others. "To have great plays, we must have great audiences." This does not always mean that in a Community House, one must always produce simple plays, very often the frequenters there, although uneducated in some ways, have been educated to an appreciation of what is really good in drama.

Choose a play full of action, one that will interest your audience. Action is essential and it must not lag during the play. It is necessary to get the interest of the audience from the time the curtain is lifted until it falls at the end of the play.

Be very careful to avoid choosing a play that will be offensive to your audience. Try to give the audience something in which they are interested.

Select a play that gives opportunity for good acting

and impersonation and one in which the opportunities are divided among the actors. It is a poor policy to let one person have all of the honors. If this is done, it will cause the other actors not to put as much into their parts; they will feel the star will get all the applause, and there is no use of them doing their best.

The aim of the amateur play is not to make great actors, or to give people a chance to show off.

A good play consists of tying a knot and untying it. If the knot is not logically untied, it fails to fill its requirement as a good play.

The play based on curiosity is never a good play. It does not bear repeating, and the minute the secret is revealed, all interest is lost in the play.

Try to choose a play in which there is a conflict. Everybody loves a fight, from a dog-fight to a conflict between empires. The conflict should start early in the play and should not be settled until the end. As soon as the conflict ends, the curtain should drop.

Try to choose a play that does not call for elaborate stage settings unless you are willing to spend the money to stage it properly.

After the play has been selected, do not try to change the plot of it, especially if it is one of the old classics. We are always indignant, and rightly so, when alterations are made in the great works of fiction in order to adapt them to the screen, or for production on the legitimate stage. The Japanese feel it their privilege to even change Shakespeare's plays, to suit themselves. Recently, *Othello* was subjected to the most awe-inspiring transformation, for production on a Tokio stage. *Othello* was represented as the military Governor of Formosa, and *Desdemona* appeared as the daughter of the Minister of Finance, who wished to marry her off to a Jewish banker. The unhappy young woman bemoaned her fate from dawn till dark, her sole consolation, according to the Japanese version, being the music of her Victrola.

Choose a play that has a life-like ending. "Hold the mirror as it 'twere up to nature." The inevitable happy ending is a distinctly American stage character-

istic. In Europe, especially since the war, plots deal very largely with morbid episodes. The drama which shows life as it really is, is the highest type. It takes life to make drama, and as soon as one life touches another, a drama has started. "Let's have realism in plays, not what one writer called 'another happy ending play: a Pollyanna picture by a molly-coddle author and a hooligan director, afraid of fate, ignorant of realism, denying life.' "

SELECTING THE CAST

The Director must be thoroughly familiar with the play, and should have some knowledge of the ability of the actors. The "Try-out" method is of course the fairest and most democratic way of casting, however, if the director really knows the ability of the actors, he can cast the play without the try-out. He should know exactly the type called for, for each particular character and should have some knowledge of the ability of the actors. Each person should be assigned the part to which he is best suited. If favoritism is shown, there is sure to follow a great deal of dissatisfaction, and a successful play can never be produced where there is an antagonistic feeling existing between the cast and the director. Common sense should be used in casting.

If a part calls for a handsome man, at least a fairly attractive man should be assigned this part. A great many defects can be covered by make-up, but the features should furnish a good background on which to work. If a woman's mouth is too large, it can very easily be blotted out with flesh color grease paint, and a perfect cupid's bow can take its place. Make up will help a great deal, especially in character work.

It sometimes happens that at the second or third rehearsal, the director finds he has made a mistake in casting; he should in this case, change the part rather than run the risk of ruining the play.

It is a joy to the director to work with folks, who are willing to take direction, and this kind of a person will often develop more than the talented, conceited, know-it-all type.

It should be born in mind that the first person on the stage is one of importance. The actor who opens the play should be very carefully chosen. He very often has a small part, but it is his duty to get the interest of the audience from the start. There are actors in New York, who are kept in companies, just because they are good "openers."

A play should never be cast hurriedly. A great deal of thought and attention must be given to casting. It sometimes happens that an entire play is a failure, because one character has not been well cast. The writer recently saw the production of a clever comedy, but the leading comedian part was taken by a very serious-minded dignified lawyer, who just couldn't be funny no matter how hard he tried. The natural result was the humor of his lines didn't go over, and the play was a failure.

ORGANIZATION

In organizing the forces for producing a play, people must be chosen, because of their ability, and their willingness to co-operate. Co-operation is the key-word of success in an amateur production, one person not attending to his duty may cause the play to be an absolute failure.

The director is of course the most important member of the organization, as it is his conception of the play that is produced. It is very important that he be artistic. He must always have co-operation, but never interference; his word should be final. If suggestions are offered him, they should not be made at rehearsals. Often, very good suggestions will come from members of the cast, and the director who is broad-minded, will be

open to suggestions. The director has full control of the cast, and is commander of all rehearsals. He must be a person of initiative and executive ability. He should keep his temper and hold his tongue, although he is tempted to lose both. He can make the rehearsals so very interesting that the entire cast will look forward to them, with a great deal of pleasure, or on the other hand he can make them so very uninteresting that they will be dreaded by all.

The Property-Master provides all articles needed by the actors. A great deal of care should be used in securing just the right properties. If someone who has a wide circle of friends is chosen as Property-Master, he may be able to borrow a great many articles. The properties must always suit the period of the play. To really perform the duties of Property-Master, a man must have energy, pep, and nerve.

The Business Manager—It is the duty of the Business Manager to advertise, and make all arrangements, such as printing the tickets, programs, renting auditorium. It is his duty to get the advertisements for the program. Often a great deal of extra money can be made this way.

The Prompter is an important member of the staff, and must be present at every rehearsal, and be thoroughly familiar with the play. He must be dependable and have a clear voice. It is necessary for the Prompter to keep a little ahead of the actors, instead of just following them. He should never take his eyes off of the book. The mistake should not be made of thinking that any one can prompt. An inexperienced prompter can do untold damage.

Light-Man—Has charge of all lighting effects. He should work out the lighting effects carefully, and be present at the last few rehearsals. If it is possible to secure an experienced electrician, he will be able to add a great deal to the effectiveness of the production.

Costume-Mistress—Is an important member of the staff. She has charge of all costumes, and is responsible for them.

Make-up Man—Will have charge of making up the actors. If it is impossible to secure a reliable Make-up Man, the Director may give two or three lessons in make-up, early in the rehearsals, so that at the last minute, he will just have to put on the finishing touches.

REHEARSALS

The successful Director is the one who will make the rehearsal so interesting and worth while that the cast will be anxious to be on hand and on time. It is very necessary to have people come promptly to rehearsals, and the Director should insist upon promptness. One tardy person can hold up the entire rehearsal. There is nothing more aggravating than to have to wait on one character. It puts the whole cast in a bad humor before the rehearsal has ever started, and this means no end of trouble for the Director.

The rehearsal period for a play should not extend over three weeks. For the first two weeks, rehearsals should be held twice a week, and during the last week, there should be a rehearsal every night. The Director should have it understood that every member of the cast is expected to be at every rehearsal.

Before going to the first rehearsal the Director should have worked the business of the play out carefully at home. He should draw sketches in the prompt book, showing every movement. After the play has been cast, the first rehearsal is the reading rehearsal, each character reading his own part.

The Director must be thoroughly familiar with the play; he must be able to explain every cross, and each movement must have a meaning of its own. The Director must have the author's viewpoint in every bit of business and every line. On the professional stage, rehearsals are sometimes held up for several weeks, in order to get in touch with the Playwright, and have him give his interpretation of certain lines.

The most difficult thing for amateurs to learn is repose, and what to do with their hands. A great deal of this comes by instinct; still it can be taught. It is told of the great Rachel, greatest of French tragediennes, that she had a very hard time to keep from talking with her hands. Her Manager finally decided to tie her hands behind her and gave her some exercises, and worked her up into a passion that called for very eloquent gesture. Her hands responded to the call of her brain, and she broke her bonds, and let her hands speak. This was tried over and over until finally the use of her hands became a wonderful part of her acting.

Madame Yvette Guilbert, the great French Singer, is a master in the use of her hands. An old French artist after having seen one of her performances, wrote her a letter telling her he had been hypnotized by her hands, and that he had seen the whole Life of the earth through her hands.

The amateur must remember however that many a good play has been spoiled by the over-usage of the hands.

The Director must have respect for the play and must put this respect into the minds of the actors. If they do not respect it, there is no possible chance of the audience enjoying the production.

The Director must have respect for the play and actors, and should discuss the characters with them. It is sometimes a good plan for the Director to ask each actor to write a character sketch of the part he is to portray. This will make them really analyze the character.

At the first acting rehearsal, only the first act should be rehearsed; at the second, the second act should be taken. The entire play should not be rehearsed until near the end of rehearsals. If there are weak spots in the play, these should be worked out separately, so as not to retard the rehearsals. Sometimes it is necessary to go over and over a few lines; it would not be fair to the entire cast to hold up the rehearsals for this, but the Director should meet the groups separately, and work with them until their weaknesses are overcome.

The final rehearsal should not be interrupted until the end. This should go as smoothly as possible. The cast is very apt to get out of humor at the final rehearsal; the tactful Director will do everything in his power to avoid this.

During the final rehearsal, the Director should have paper and pencil and take notes on things he wants to call attention to and tell the cast, when the rehearsal is over. There should be at least two property rehearsals, to accustom the actors to using them. During the rehearsal, the Prompter should sit by the Director.

The Dress rehearsal should be the night before the production and the stage should be entirely set, lights, curtain, being used. It is well for the Director to stand at the back of the hall during rehearsals. He can get the effect better and can also tell whether or not the actors are using their voices correctly, and whether they can be heard in the rear of the house.

The Dress Rehearsal should never be in the afternoon of the day of the production. The actors will need all of their strength and energy for the play itself. A successful director will never try to produce a play without at least one dress rehearsal. If he does, the results may be disastrous. A girl sitting down in a hoop skirt, for the first time, would not know just how to handle it, but such a thing could be worked out at the costume rehearsal. A woman wearing a dress with a train for the first time, will also have to learn just how to handle it, so in turning she will not get twisted in it. These are just a couple of the problems that have to be solved.

An amateur will not stand as much rehearsing as a professional. If rehearsed too long, and too steadily, he will lose interest in the play. No change should be made in the play at the eleventh hour.

"It is only in feeling, in knowing that our part, however small, is essential to the final betterment of things, that we can make it truly so."

CHILDREN'S PLAYS

"Children are God's Apostles, day by day, sent forth to preach of love and hope and peace."

One of the largest and most interesting fields in dramatic art is found in working with children. Nearly all children love to act. "Their minds, bodies and souls cry out for activity." When they take part in plays, children are really and truly living the parts they are interpreting.

To produce children's plays, a Director must be especially and peculiarly fitted by training and personality. "For what grander, holier purpose under heaven does a human being need knowledge than for the training of childhood." The Director should always be kind and courteous. "Kindness and good nature are heart cosmetics; they make a person true blue; they multiply friends, and add usefulness. You may say 'Well, I am not naturally kind.' Well, try being unnaturally kind for a time, and get the habit."

There are many children who are oversensitive, and a tactless Director might criticize such a child before her playmates. This would be a grave mistake—for very often, the oversensitive child is the talented one. "Of all flowers, the human flower needs sunshine most." Happiness is the most powerful of tonics, and the child who is happy is a joy to the Director.

The Director should make children her equal. They have hearts, minds, and souls, and are developing into Directors. "We find great things are made of little things. And little things go lessening, till at last, comes God behind them."

Care should be taken in choosing suitable things for children. They do not like trivial things. The choice of the play should be suited to their environment, and temperament. Children love Fairy Tales, and the old ones make very attractive vehicles for the youngsters.

In making the selection of a play for children, the Director must consider:

1. Their capacities.
2. Their interests.

3. Their characteristics.
4. Their needs.

Some of the most successful plays have been those in which the children have been allowed to help in the writing. There is one dramatic school in the West, that has a very active Children's Department, and most of their plays are built around suggestions given by the youngsters in the Story-telling class.

Children of the Kindergarten age have no idea of team work. It is necessary for them to find their places in the group, while older children co-operate very well in groups. They sing: "This is the way we wash our dolly's clothes," not "This is the way, I wash my dolly's clothes." Since their little minds are not thinking of self, the Director will not have as much jealousy with which to contend, with children, as she will in directing plays for adults.

During rehearsals, it is well to stop every once in a while, for a good laugh; this will relieve the tension. The rehearsals for children's plays should not be as long as are the rehearsals for older people. They tire more easily.

For the grade teacher, in the public school, a play should be chosen, which can be correlated with all the studies the children are taking. For instance the life of the American Indian may be taken as the theme of study. It may be arranged according to the following plan:

<i>Dramatics</i>	<i>Literature</i>	<i>Nature Study</i>
Production of "Hiawatha"	The study of Hiawatha for its literary value	A study of the different trees and plants mentioned in the play
<i>Handwork</i>	<i>Manual Training</i>	<i>History</i>
Indian form of Basket-making	Making bows and arrows, and in the Leather Department, the making of moccasins	Stories of the American Indian

Dances	Music	
<i>Physical Education</i>	Indian folk-songs.	
Indian Games and	"Legends of the Red Men" by Harry Loomis is especially good for Indian dances and lend themselves to the Indian ceremonies and pantomines	

Another time, the teacher may take as the theme of study, the life and customs of the Colonial days.

The Teacher or Director should make the children used to sharing responsibility, and let them have a voice in deciding certain problems: It is wonderful the really sensible suggestions they often offer.

Children should know exactly what they are to do and exactly when everything is to be done. During the production of a children's pageant, the writer has found it advantageous, if there are several capable assistants behind the scenes to look after things, for the Director should direct from the front—right in front of the platform—*not on it*. This seems to give the youngsters more confidence, and the Director can see everything that is going on every minute. The way a great many auditoriums and churches are arranged, the audience would never see the Director, and it certainly has proven a successful plan.

"The greatest thing a teacher ever brings to a child, is not subject matter, but the uplift, which comes from a heart contact, with a great personality."

THE SPEAKING VOICE IN DRAMATICS

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue, but if you mouth it, as many of our players do, 'I had as lief the Town-crier spake the lines.'"

The aim of all speech work should be:

1. To be heard.
2. To be understood.
3. To carry conviction.

How often an amateur play is a failure, because the audience can not understand the words of the actors! The Director should have at least one rehearsal, where he will emphasize the value of good, clean speech. So many people do not half finish their words; final sounds and consonants are especially important. In pronouncing such words as cat, cake, make, if the final t and k are not pronounced, the audience will lose the entire word. Many people have trouble in pronouncing the combination wh. This is a very easy combination, if the lips are puckered as if ready to whistle, such words as white, wheat, where, when, etc., will not give trouble if this plan is followed.

Some folks are born with fine, natural speaking voices, but the average untrained voice is very poor. A poor speaking voice is often the result of nervous tension, and this must be overcome before the voice can be improved.

In drama, the actor has only his voice, and body, with which to work; he has no instrument as has the pianist, violinist, or harpist. All he is able to accomplish will be through the use of the gifts given him by his Maker.

All voice production, must have good deep breathing as its foundation. The importance of deep breathing in vocal training can not be over-emphasized. Breath may be considered as a string, and the voice as pearl strung on it, and just as it would be impossible to string pearls, without a string, so it is impossible to produce words, without breath.

The first voice training should begin with good deep breathing exercises. The breath should start, not from the chest but from the abdominal cavity, and as the breath is inhaled, there should be expansion of the muscles at the waist.

Resonance is a most important factor in tone production. It gives rich, full tones—also it gives carrying power. Vocal tone is always complex, being composed of several simple tones (fundamental and overtones), varying in pitch and intensity.

For resonance, the head and face cavities must be used. The following exercises are suggested:

Hum—Mim, Mim, Mim, Mim, Mim, Mim, then change to Nim, Nim, Nim, Nim, Nim, Nim. Mim will get the tones on the lips, and Nim will get it at the base of the nostril. The exercise should be repeated several times.

The following exercise will help to increase the volume of the voice:

Prolong the vowels, taking a deep breath before beginning. The exercise should be sung—

A-E-I-O-U

Then prolong.

OO-O-Ah-A-E-I

Now I am alone.

Roll on thou dark and deep blue ocean, roll.

Thou too, sail on, oh ship of state.

In practicing, forget that your throat has anything to do with your voice, and try to make the sound a reverberation in the front of the face, sometimes higher, sometimes lower, but always front.

How important it is in speech work to obtain variety. An actor, whose voice is always pitched on the same tone, never higher, never lower, is the most tiresome person in the world to the audience. One teacher in coaching a Crook Play, suggested that her pupils think of the play as an orchestra—the hero being represented by the cello, the angels and fairies by the flute, and the policemen by the drums. This illustration will help people to realize the importance of a flexible voice.

A good standing position is an important essential of a good voice. The head should be held well erect, shoulders back, not so they look drawn back, however, the right foot a little in advance of the left foot, the center of the left foot at the heel of the right one.

It is really wonderful the improvement that can be made in the speaking voice with a little practice, a little guidance and thought.

It would be well for the Director to have the actors practice the rising, falling and circumflex inflection. The following sentences may be used.

Will you go with me? (*rising*).

I will not go with you (*falling*).

It is just as I said (*circumflex*).

To obtain lighter tones, there is no better practice than the refrain of Alfred Noyes' "The Barrel Organ."

"Oh come to Kue in Lilac time, in lilac time," etc. There are seven or eight lines of this refrain and the whole should be used in practice.

For general voice practice, especially for variety, Edgar Allen Poe's "The Bells," furnishes excellent material, for in it is found the complete scale. Each stanza furnishes new material.

DO'S AND DON'TS OF PLAY COACHING

1. List properties at first reading of play. These should be listed according to acts.

2. Be accurate as to time, settings and costumes.

3. Be artistic.

4. Never have actors memorize lines too early. They will not grow and will be the same at the last rehearsal as at the first.

5. Better a bare stage, than a poorly arranged stage.

6. At first rehearsal, discuss characters—What does each character stand for?

7. In memorizing lines, do not sit in chair and learn

them, use the action.

8. Do not stand in straight line.
9. Do not preach to audience.
10. Do not point in a play.
11. Use circles. Actor may circle in front of people, unless he is a servant.
12. Never cover another actor.
13. When back is to audience, project voice to audience.
14. Turn back to audience as little as possible. Keep three-quarters face.
15. Think of stage as a triangle, star or dominant character at top, servant at lower ends.



16. Do not talk too fast. Six to eight words to a breath is enough. The play is new to your audience.
17. Never move on another person's lines, unless it is necessary.
18. Gesture with hand on opposite side from audience.
19. Kneel on knee toward audience.
20. Have stage set at first acting rehearsal.
21. Be sure everybody knows where they belong when each speech is spoken.
22. Keep your people interested.
23. Do not yell big speeches for the sake of being heard.
24. Give no suggestions for the first few rehearsals.
25. Let each player express himself naturally.
26. About third rehearsal, begin interrupting a great deal—but toward end, work for rhythm.
27. Never play part in drama you are directing.
28. Be sure to have at least two property rehearsals.
29. When in doubt, do nothing. To do nothing interestingly is difficult.

30. Never try to fool an audience. Show everything that is important. Win attention of audience, hold it steadily or better, increase it to the end.

31. Never allow a person to wear spectacles on the stage.

32. Call characters by stage names at rehearsals.

SCENERY AND SETTINGS

In planning the scenery for plays, it is very often necessary to make something out of nothing. It must be remembered that scenery does not have to be expensive in order to be effective, but simplicity is the one thing for which we are striving. It is better to have a bare stage than a mis-arranged stage, for with a bare stage, the imagination is allowed to play freely. Many of the professional producers are following the plan of having very little scenery and very little furniture on the stage. The Ben Greet Players furnish interesting material for study along these lines.

Brown and gray prove most satisfactory for background of scenery. They will blend with almost any color. Red and bright blue are too vivid, and should never be used, although a soft blue will prove satisfactory.

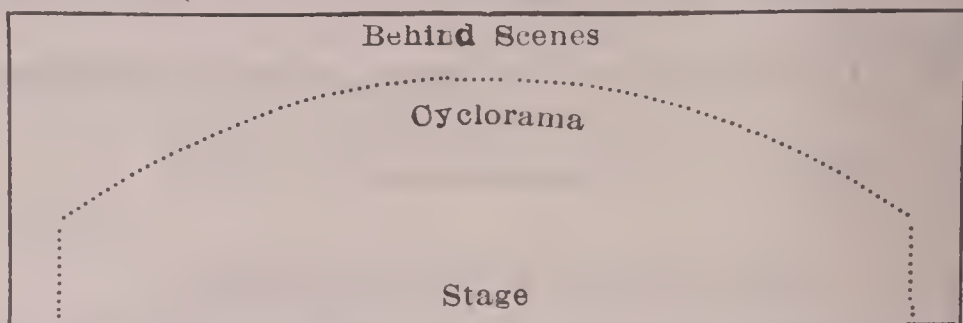
If the scene desired is a living room, try to make it look cozy and home-like, using cushions, lamps, pictures, flowers, etc. However, if pictures are used, they should be carefully chosen. A great deal will depend upon the play itself, but if possible, copies of the masterpieces should be used. This is especially true if the scene is in a modern home. The picture should not be hung too high.

For exterior scenes, very simple settings should be used. If trees are needed, try to get small bay trees, and plant them in buckets.

Many directors have found that the use of screens will solve their scenery problem. On one side an exter-

ior is painted, and on the other side is an interior scene, and they hinge both ways.

Many directors are using a cyclorama, made of heavy curtains, hung on a semi-circular iron frame.



The cyclorama can be used for practically any type of a play. The curtains can be made of sateen, canton flannel, poplin, velvet, or even unbleached domestic. This can be dyed, and will make an effective though cheap background. Gray, brown or blue are the best colors to use for this. A cyclorama can be made for about \$20.00.

A great many Little Theatre companies have revived old sets of scenery by painting and papering them with some attractive wall paper. They can be used and re-used, and will thus save a great deal of expense.

It is well in planning sets to make a miniature stage and work out the desired setting on this. Many problems may be solved in this way.

SPECIAL EFFECTS

To obtain the effect of a grate fire—red tissue paper and sticks placed over an electric bulb will give the desired effect.

Sound of Bells—Use different lengths of iron bars.

Snow on garments can be simulated by applying wet salt.

Stage wine is best made from cold tea.

For lightning—flashlight may be turned off and on, or electric light may be turned off and on.

Thunder—Take a large piece of sheet iron, and shake with both hands.

LIGHTING

The best advice one can give, to the Director of amateur plays on this subject, is to experiment with the lights until he has secured the exact effects he is working for.

The dramatic students at Northwestern University are taught to work out their lighting problems by the use of a miniature stage. The stage is wired and is lighted from the side, and from overhead; there are no footlights. Many professional producers are doing away with the use of footlights, but get all of their light from several strips of lights overhead, and from large lights from the side.

The spotlight is often used in the musical comedy, but care should be taken in the use of the spot. Over-usage will have a tendency to cheapen the production, and put it on the level with the cheap burlesque show.

Just the regular electric bulbs give too glaring a light, and must be frosted or colored to reduce this terrible glare.

The dye used for dipping the bulbs can be obtained from almost any drug store, or from a theatrical supply house. Where it is impossible to secure the dye, for dipping, crepe paper can be wrapped around the bulbs and will give almost the same effect. Care should be taken in wrapping however, to allow several inches between the paper and the bulb, and paper should be used on no stronger light than a forty watt bulb. If used on a sixty watt bulb, there is danger of the paper catching on fire and causing no end of confusion and damage.

If the scene is to be a daylight scene, amber and frosted bulbs should be used; blue, amber and red will furnish the desired effect for a sunset scene, while red and blue are combined for a firelight glow and green and amber may be used for a moonlight scene.

If the play is to be produced in a rural district, where there is no electric current, the problem will be best solved by the use of a row of coal oil lamps, set in front of the stage where the footlights should be, each lamp having a tin reflector, which will face the audience.

It is possible to make portable strips of footlights, which may be used any place you can get the current. These are made by connecting the lights to narrow strips of lumber, about six inches wide, and forty inches long. The strip faces the audience, and really acts as a reflector.

If an experienced electrician is available, he will be able to give many valuable suggestions.

COSTUMES

In discussing the question of costumes, it may be well, first to give the meaning of the colors, as it is often necessary to know this, especially in producing pageants, or morality plays. The list below may help to solve this problem:

White—Purity.
Orange—Force.
Baby Blue—Innocence.
Purple—Royalty.
Gray—Coldness.
Light Green—Jealousy.
Brown—Good Fellowship.
Blue—Sanctity
Red—Passion, Love.
Cerise—Wickedness.
Black—Sombre.
Green—Naturalness.
Pink—Affection.

Costumes can either make, or mar a play. Sometimes a Director does not realize just how much depends upon accurate costuming. If one must consider a large group of actors, there are three tests for costumes:

1. Are they suited to the movement of the play?
2. Can they be made cheaply?
3. Can they be easily copied?

In planning and designing costumes a great many useable things can be found in trunks in the attics of

older homes. Usually people are very kind about lending such things. The costume-mistress, however, should see that everything borrowed, is returned in good shape. It makes borrowing the second time, very much easier.

The Director must take into consideration the exact time and setting of the play. If a play of the Colonial period is to be produced, the dress of that period should be studied carefully. The hair should be powdered, and combed high. It is so easy to spoil a Colonial costume by using just one modern article.

At this time when pageants are so popular, it may be interesting to have a few general suggestions.

In planning costumes, it is never wise to use crepe paper. You may spend a great deal of time on such a costume, and at the last minute it may tear; this is apt to happen, especially with children. I doubt if there is one Director, who has not at some time been almost driven to distraction because of a torn costume just at the time for the little actors to go on the stage. A crepe paper costume can seldom be used a second time and if plays are to be produced very often, it is wise to get some material that will be lasting, for very often, with a little alteration they can be used a second or third time.

Cheesecloth is very satisfactory for costumes. It is soft and clinging, also is very reasonable. It is wise to buy cheesecloth by the bolt. This comes sixty yards to the bolt, and dyes very easily, and with little trouble some very attractive effects can be obtained. The cheap cheesecloth makes prettier costumes than does the more expensive material. It seems to be more clinging, and if dyed carefully at times looks like chiffon.

If a velvet costume is desired, and the material is out of reach, a very good imitation can be secured by dyeing flannelette the desired shade. This can also be used for velvet hangings very effectively. For the hangings it should be dyed a dark shade.

Sometimes a costume will appear to be a complete failure, but a little gold paint dabbed on it, will often save it from being useless. An old costume may often be revived by the use of a little bright paint.

The writer recently costumed a May-Day pageant. None of the costumes were expensive, but they proved to be very effective. "Spring-Time" was the leading character and was lovely in a costume of two shades of green cheesecloth. The skirt was made of four squares, these squares being hung in points. Under the skirt, she wore bloomers of a little darker shade of green. Her waist was a bodice of green, and her scarf was a little darker shade. A wreath of small green leaves was worn around her head. Garlands of Spring flowers were draped around her costume. She was indeed a lovely picture.

There were gay summer flowers, and early Spring flowers, costumed in various shades of cheesecloth.

The roses wore scalloped skirts of pink, with pink bodices. On their heads they wore dainty petal hats.

Lilies were seen in dresses of green with long pointed petals falling from the shoulders, while the daisies were gay in dresses of yellow with two rows of long slender, white petals. The pansies wore a combination of purple and yellow.

The little Snowballs, who were represented by the Kindergarten children wore fluffy white tarlatan dresses and on the end of each petal was a puff ball of cotton. The Spring Beauties were attractive in pink and white, while the Crocuses danced gaily in yellow and purple.

The Costume Designer must remember that costumes are seen from a distance, and such a thing as a moth hole in a man's full dress suit can be easily covered by the use of a little charcoal.

Very effective and cheap Indian costumes can be made from burlap sacks. These can be obtained from a grocer for five or ten cents, and two of them with a little fringe sewed around the sleeves and bottom, and a feather stuck in the hair, will make a very presentable costume.

If more elaborate Indian costumes are wanted, tan Galatea cloth trimmed in imitation leather fringe of a deeper shade may be used. Indians should always be costumed in heavy colors, tans, browns and reds. For Indian wigs, hemp rope can be dyed and re-plaited. This

has the required stiffness and straightness. Without dyeing the hemp rope can be used for Dutch, or Swedish wigs. An attractive Dutch costume can be made from blue cambric for the skirt, a medium shade of blue, or what is commonly known as "Dutch Blue," with a full white blouse, and a white bib apron, wooden shoes (which can be rented) a cap, which is pointed on both sides.

For a Spanish costume, a skirt of bright yellow, cut in points around the bottom, and made rather short, worn with a black bodice makes a striking costume. Price tags may be used effectively for decorations.

An Italian costume is quite similar, large earrings being added to the one designed for the Spanish girl.

For Colonial Dames dancing the Minuet, the costumes may be made from the pastel shades of tarlatan, pink, lavender, blue, and yellow. The skirts should be long, and full, and wired, while the waists may be bodices with fischus. Bunches of artificial flowers may be worn at the left side of the belt, and a wreath matching them, may be worn in the hair.

A Pierette costume is attractive made with a skirt of white tarlatan, very short and full, and a bodice of white sateen, with pom-pom of black tarlatan about six inches apart down the front of the entire costume.

A Pierrot can be costumed in a one-piece suit with full trousers, of white sateen, with the black pom-poms down the front of the entire costume, and a plaited frill of black tarlatan around his neck, and a high peaked hat of white, having black pom-pom about six inches apart. Pajama pattern can be used.

The Goddess of Liberty or Miss America, or Miss Columbia, should wear a long white Grecian robe, with a large piece of red, white and blue bunting draped from the shoulder.

Autumn may be costumed, in a brown skirt of tarlatan, with a yellow bodice of cambric, strips of red, yellow, orange are hung from the waist, a wreath of autumn leaves is worn around the head.

A Man of 1776 should wear short knee trousers, made rather tight, this could be of white, blue swallow-

tail coat, a blouse made with a full lace frill, white stockings, black pumps, with large buckles, powdered hair, and black tri-cornered hats.

Japanese characters should wear a kimona, of figured crepe. Tiny fans as ornaments in the hair.

Chinese maidens may be costumed in two-piece suits, made with long loose trousers and jackets. A Pajama pattern may be used to cut this costume by. Paper chrysanthemums worn on each side of the hair.

Grecian maidens, or any character that calls for a Grecian robe may be costumed in a long flowing robe of white cheesecloth, with flowing sleeves, three bands of ribbon across the hair.

In producing a pageant of "The Nativity," the writer was puzzled over costumes for "The Three Wise Men of the Orient." Of course they had to be elaborate, and this meant expense to which we did not care to go, but our problem was solved by using corduroy bathrobes (worn backwards), one of brown, one of blue, and one of scarlet, and from the shoulder of each Wise Man was draped a tapestry couch cover. Silk scarfs were wound around their heads and served as turbans. The costumes were handsome. If it is possible to secure them, robes worn by the officers of various lodges, during their ceremonies make very effective costumes for the Wise Men.

The shepherds wore dark slips, each one having a fur rug, suspended from his shoulder. Their crooks were made from broomsticks, the curved part being cut from cardboard, and padded with cotton, until it was as large as the stick, then the whole thing was wrapped with white crepe paper. If a Director does not want to go to the trouble of making these crooks, they can be rented from any costumer, very reasonably.

In costuming Biblical characters, authentic pictures should be studied. A Director should not try to produce a Biblical play until he has a very definite idea about the costumes necessary. Soft blues and greens are often used for women characters of the bible.

The most difficult plays to costume, are the Shakespearian plays, and the writer has always found it very

much more satisfactory to rent these costumes than to try to make them, at least the principal ones should be rented.

Lace paper doilies pasted on a costume will give a rich effect from a distance. It is positively surprising the effects that can be secured by using these doilies.

Every Director of Amateur plays should have some knowledge of dyeing, both the Tied and Dyed Method, and the more artistic method of Batique. There is a fine book on the subject of dyeing written by Professor Pellew, Professor of Chemistry in one of the large Eastern Colleges. Many valuable suggestions may be found in this book. The Director can add one hundred per cent to the attractiveness of the costumes, if these methods of dyeing are used.

A costume should never be hemmed, but where the character permits, it should be cut in scallops around the bottom. Where this would be incongruous, the bottom of the costume may be picoted.

A good book to have for reference is *The Amateur Costume Book*—Paper 75c, cloth \$1.00.

MAKE-UP

Every amateur actor should have some knowledge of Make-ups. It helps one a great deal in acting, if he looks the part. As in all other arts, practice makes perfect in Make-up. It should always be remembered that an actor appears at a distance from his audience, and the best way for him to learn the art of Make-up is to sit down in front of a mirror and work until he has secured the desired effects, as each face presents a different problem.

All Make-up should be removed by the use of cold cream, and spirit gum, which is used for making a moustache stick, must be removed from the face by the use of alcohol. There is really no other satisfactory way of removing it.

Articles needed for Make-up can be secured from

Eldridge Entertainment House, Franklin, Ohio.

1. Very pale flesh.
2. Light flesh.
3. Natural flesh (juvenile).
4. Rose (juvenile).
5. Deeper rose (juvenile heroes).
6. Healthy sunburnt color.
7. Same as six, only deeper.
8. Healthy color for middle age.
9. Sallow (young men).
10. Sallow (old age).
11. Ruddy (old age).
12. Olive—healthy.
13. Light shade of Olive.
14. Gypsy flesh color.
15. Othello (Moor).
16. Chinese.
17. American Indian.
18. East Indian.
19. Japanese.

Other necessary articles are: Theatrical Rouge, Theatrical Cold Cream, Black Wax to cover teeth. Putty for artificial nose. Hare's foot for applying rouge. Crepe hair for moustache (buy by the yard). Eyebrow liner. Lip stick.

There are two kinds of Make-up: the dry and the wet. The following suggestions are offered on making-up a young woman, just a straight make-up:

Cold cream the entire face, then pack with powder, line eye lid with blue, rouge the cheeks (high), touch the chin with rouge. Use lip stick, making the lips bow shape. Line eyebrows with black or brown. If person has a large mouth part may be covered with flesh grease paint, and lip stick may be used to outline the desired mouth. Apply powder over the entire face. Be sure to make up the neck also.

YOUNG MAN.

This make-up is practically the same as for a young woman, only a darker flesh grease paint should be used for a foundation. The ears must also be made up.

SICK MAKE-UP.

Use gray liner around the eyes, for hallows in cheeks, use gray and high light with white. Wrinkles may be put in with a black liner; they should follow the natural lines of the face and should be high lighted with white.

OLD MAN.

Spread the entire face with dark flesh grease paint. Use white stick on the eyebrows, using the wrong way, this will make them look shaggy. Wrinkles should follow the natural lines of face and should be high lighted with yellow or white.

CLOWN.

The entire face should be covered with Clown-white. Fantastic figures may be painted on the chin, cheeks, forehead, by dipping brush in melted grease paint.

IRISHMAN.

He should have very red cheeks, and putty should be applied to the lower part of his nose.

JAPANESE.

Eyebrows should be blotted out with flesh grease paint, and slanting ones made with black liner.

CHILD.

Very little make-up is required for a child, just a little rouge and lip stick.

JEW.

Cover the entire face with flesh color grease paint, paint a beard with black grease paint, beginning at each ear and covering the entire lower portion of the face. Use nose putty to enlarge the nose, and have it turn down. Cover the putty with flesh color grease paint.

ADVERTISING

Each community will present a different problem in giving publicity to the play, and the Business Manager will have to know the community, in order to know exactly the best means of reaching the largest number of people.

Newspaper advertising will often be the most profitable for there is scarcely a home into which a newspaper does not go. In planning newspaper advertising, the Business Manager should have his whole campaign outlined and should know just how many lines of space he will want; in this way he will often be able to get lower rates from the newspapers. A picture of the entire cast should appear in the paper a night or two before the performance.

Moving picture theatre advertising is another way to reach a large number of people. An attractive slide should be prepared, and run at least every night for two weeks before the play is to be given.

Handbills distributed a day or two before the play will be a good reminder and often help to swell the crowd.

Attractive hand-painted posters are always a drawing card. These should be carefully made, and the more artistic they are, the better the results will be. The posters should be in prominent places; if the play is to be given in a small town, where people go to the office for their mail, the most attractive poster should be at the Postoffice. It should be placed there about two weeks before the performance, and in that way it will be seen at least once a day, by the majority of people in town. Posters should also be placed in the windows of the stores, and especially in the stores on the main streets of the business section.

There are many novel ways of advertising: In giving publicity to the play "Green Stockings," a unique plan was used in having green stockings made of cambric, to which were attached cards bearing "At the Opera House June 5—8:15," and these were hung around town, in shop windows, on telephone poles, etc. The novelty naturally attracted a great deal of attention, and the play

proved a winner.

Tags on which are printed "Are you going to see 'The Piper'? I am" may be distributed among school children. Boys and girls are good boosters and their interest should be solicited. Of course on these tags, the name of the play should be inserted in very large letters.

Do not be afraid to spend a little money on advertising; it will be well spent, and the well advertised play is the one that will prove a success financially.

Do not be afraid of over-advertising.

PAGEANTRY

What is a pageant?

This question has been asked many, many times, and a great many answers have been given, but the definitions that seem to be most satisfactory are as follows:

"A pageant is a festival to Almighty God in commemoration of past glory and in gratitude for present prosperity and hope for future weal."

"Pageantry is poetry for the masses."

"A drama of people where the plot is the history of the town, and the hero is the town itself."

With the growing interest in Dramatics, Pageantry has become a very popular form. Pageantry had its birth in England, but since being introduced into this country has grown very popular. Perhaps this is due to the fact that a great number of people can be used, all ages, all sizes, and they need no special previous training. Also different episodes can be presented by different groups, and these groups can be rehearsed separately. In pageantry, the use of drama, dancing, music, and sculpture may be correlated.

In planning a pageant, a Director must ask himself:

What pageant shall we present?

Who will the actors be?

Where shall we produce it?

When shall we produce it?

WHAT PAGEANT SHALL WE PRODUCE?

The choice of the pageant will depend entirely upon the end in view. If it is to be of a religious nature, a pageant that will show the progress of religion, or the victory of religion over sin, should be chosen.

If the aim is to arouse interest in certain forms of charity, the episodes should hinge around the special ones.

Many schools and colleges are producing educational pageants, with good results.

Recently, Oberlin, Louisiana entertained representatives of all cities and towns from Alexandria to Lake Charles, celebrating the opening of the Pelican Highway, as a hard surfaced road. A historical pageant was presented in Forest Park, a municipally equipped and owned tourist park. The pageant was called "From Trail to Pike" and depicted the evolution of the Pelican Highway from an Indian Trail to a hard surfaced pike.

The first scene showed the spirits of the forest, portrayed by the girls of the Oberlin High School; they were later joined by dryads and nymphs of the forest. The Spirits of Grey Moss were portrayed by smaller girls.

The second scene was known as "The Indian Trail" and was participated in by a tribe of Mohawk Indians residing in Allen Parish, Louisiana.

The next scene showed the undeveloped resources of Louisiana, and was called "The Dance of the Products."

The next scene showed the arrival of the early trail blazers, on horseback, and was followed by the prairie schooner. Civil Engineers had blazed the way and a line of travel had been opened. The steamboat trail, the bicycle trail, and the automobile trail was followed by the Pelican Highway.

This pageant was written by local people and was enacted by local actors, and was given under the direction of the Oberlin Chamber of Commerce.

Pageantry is a wonderful means of increasing civic interest. Percy MacKaye tells of an incident which happened during a civic pageant in St. Louis: A young

medical student, taking the part of "St. Louis" was late to a rehearsal; he came rushing in and said: "Sorry, I'm late sir, but I just got married." He had left his bride to come to the rehearsal. His city had called him and he felt his personal responsibility.

For a historical pageant, the Director will find good material in Nina B. Lambkin's "America, Yesterday and Today." As many as five hundred participants could be used in this. It is most effective given out of doors, although it could be produced effectively indoors.

If it is to be a large community pageant, the episodes can be grouped among churches, schools, clubs, commercial houses, etc.

WHO WILL BE THE ACTORS?

The participants may be divided into the following groups:

Principals (actors).

Principals (singers).

Dancers.

Actors.

Pantomimists.

Athletes.

Chorus (who appear on stage, in costume).

Chorus (off stage).

It is well to have at least semi-professionals to take the leading speaking parts, but the dancers, athletes, etc., may be selected without special thought of any previous training.

WHERE SHALL WE PRODUCE IT?

"Summer or winter, day or night,
The woods are ever a new delight;
They give us peace, and they make us strong
Such wonderful balms to them belong."

Choosing a suitable site for the pageant will do much toward making it a success. Practically all pageants are loveliest if produced out of doors, and there are few towns or cities, that do not have a park where a large enough space can be found. If a natural amphitheatre is obtainable, nothing more suitable could be found, but

where it is not to be found, a flat grassy spot, with trees in the back will answer the purpose, however, if the trees are not there, a good background can be formed by making screens covered with wire chicken netting, and filled in with branches. This should be filled in very closely, so there will be no danger of the audience seeing what is taking place behind the scenes. This would detract strongly from the attractiveness of what is going on, on the stage. The size of the site may be determined by the number of participants. The site should be one that is easily reached by the largest number of people and should be centrally located.

In the July, 1912, issue of "The Mask," Mr. Gordan Craig writes, "The floor of the theatre is the earth; we need not bother our heads any longer about whether stage proportions should be seen from any angle, but the normal right angle of the straight floor laid as close to the earth as possible."

WHEN SHALL WE PRODUCE IT?

The time should be set when the rehearsals start, and the participants should have a definite knowledge of when the production will take place.

It is well to give a pageant two or three times. At least one night performance should be given, and two afternoon performances, or vice versa; this being decided by local conditions. There are always folks who can't leave their business and unless an afternoon performance is given, they would have no opportunity of seeing it. In a small town or rural district, where the country folks come to town on Saturday, it would be advisable to include Saturday as one of the days of production, as often these folks can not make an extra trip and the pageant should be produced for them as well as for the town people.

STAFF.

The staff for the pageant consists largely of the same members as are mentioned under "Organization." The Director again has charge of the whole production, but he is assisted by group leaders, who are responsible for his own group. The word of the Director, however, as

in the play, must be absolutely final. It is his conception of the pageant that is being produced.

There should be a group of committees whose duty it is to look after the grounds, advertising, costumes, music, dances, etc.

MUSIC.

For an out of doors pageant, the most satisfactory music is furnished by an orchestra; two pianos and a reed organ will answer the purpose, if an orchestra can not be secured.

Experiment has proven that a victrola can not be used to good advantage in the open air, and if a Director insists upon using one, he is running a risk of absolutely ruining his production.

PAGEANTS

"The Importance of Being Happy," a beautiful pageant of childhood. 35c.

"The Mothers of Men," Sarah A. Wallace, is a beautiful pageant suited especially for production on Mother's Day. The Mothers of celebrated men in history are introduced. 25c.

"Pageant of Vocations," by Agnes Wallace is one which could be produced to arouse interest in vocational training. The costumes are very simple. 25c.

THE LITTLE THEATRE MOVEMENT

The Little Theatre movement, which was introduced in this country by Winthrop Ames, in 1912, has grown so rapidly that there are very few communities now that do not have a country theatre, art theatre or some means of producing amateur dramatics. People of all classes are demanding the right to their own theatres.

The Country Theatre has meant a great deal to the farmers. After a day of labor in the field, the theatre is

a diversion to them, and wherever country theatres have been established, they have been well patronized, and have almost invariably proven a success. The Little Country Theatre in Fargo, North Dakota, has thrown out such an influence that there are over two thousand people participating in amateur productions, in the state of North Dakota.

The Art Theatres, found in a great many cities, are operated not for commercial gain, but their motto is "Art for Art's sake." There are very few art theatres that are a success, financially, but very often a wealthy man will take the financial risk. The actors receive no salaries, and all they get out of it is the joy they bring to themselves and their audiences.

A most interesting Art Theatre is the one in Cincinnati, directed by Ruth Allen Stahl, a young Radcliffe girl. The theatre is housed in a room in the old LaFayette Bank building, and is rather Bohemian in appearance. The actors are amateurs and semi-professionals. The seats are wooden benches, but the audience does not seem to object to that. There is a close feeling between the actors and the audience; a feeling which could never exist in the professional theatre.

Sometimes three one-act plays comprise the program, and again a single one-act play will provide the entertainment. To celebrate the "Moliere Tercentenary," a fine production of Moliere's "The Impostures of Scapin" was given. During the Christmas holidays a bill of three one-act plays, including an old English Miracle play "The Second's Shepherd's Play" was given. Between acts, coffee and sandwiches are served to the audience.

The Washington Square Players produced their first play in 1915, as the result of a group of young people, all living in and around Washington Square, and interested in dramatics, banding themselves together. This was a very cosmopolitan group, composed of Hebrews, Bohemians, Puritans, etc., but they were all one in their common interest. Since their organization, these players have been very successful.

An interesting Community Theatre is found in

Pasadena, California. No class or race lines are drawn. In their productions, the newspaper boy, and the millionaire works side by side. No salaries are paid, but rich and poor work together, and seem to find a great deal of joy in their work.

Another interesting group of players in Cincinnati are "The Rockdale Players," made up entirely of Jewish amateur and semi-professional actors. Their work is unique; some of the plays presented being the work of Mr. S. Burnett Jordan, the Director of the group.

It is not only in the East and West that this movement is active, but many towns and cities in the South have their own Little Theatres. Natchez, Mississippi, has an interesting Art Theatre, where many attractive productions have been given.

The Little Theatre in New Orleans formerly produced their plays in the ballroom of the Guenwald Hotel, but now have their own building in the old French Quarters of the city.

A large number of the leading American Colleges and Universities are offering courses in the drama and many of them have their own dramatic laboratories. The 47 Workshop of Harvard, under the direction of Professor Baker, has a national reputation. The result is that many Harvard men have chosen the theatre in some form as their professions.

The members of the "Harvard Dramatic Club" give plays written by Harvard graduates, and undergraduates. From the efforts of Professor Baker, has resulted the Craig Prize of \$500.00 annually, for the best play submitted by pupils of Professor Baker, to be produced by Mr. John Craig's Company in Boston. Half of the money goes to the author, and the other half to the Harvard Library to be spent for books on the drama.

Professor Baker is an untiring worker and has done much toward giving the theatre what it has long needed, educated men.

No one who saw the MacDowell Pageant, at Peterborough, New Hampshire, set to the music of Edward MacDowell will ever forget the artistry displayed by

Professor Baker in directing this production. From his work has resulted "The MacDowell Scholarship" at Harvard for students in Dramatic Technique.

The State University of California has a remarkable Greek Theatre, where many lovely productions have been given.

Kenyon College at Gambier, Ohio, has an active group of players known as "The Puff and Powder Club," their productions very often being the work of their own members.

In the settlement districts of New York, "The Educational Players" under the direction of Mrs. Emma Fry are doing a significant work by presenting high class plays to people who would not otherwise have the opportunity of seeing them.

In the smaller towns, the town hall, lodge room, school houses, and even automobile trucks have been converted into "Little Theatres" and all the nation has the opportunity of seeing first class plays.

The development of the interest in amateur dramatics in New Orleans is most interesting. Almost every week a program of one-act plays is given by the budding talent of the city. Recently, an old historic Protestant church was turned into a playhouse, and the members of the church were the players. The proceeds from the performances were devoted to Foreign Missions, and to putting up a new Sunday School building. On the same night at Loyola University, a program of three one-act plays including "The Turtle Dove," "The Crooks and a Lady," and "Suppressed Desires," was presented.

A List of Plays Especially Recommended For Amateurs

THREE ACT ROYALTY PLAYS

- Creepy Crest.** A comedy of mystery. 4 m., 5 w. 50c. \$10.00 Royalty.
- Cyclone Sally.** Hafer. Uproarious comedy. 4 m., 5 w. 35c. \$10.00 Royalty.
- Too Much Varnish.** Delightful comedy. 4 m., 4 w. 35c. \$10.00 Royalty.
- Ted Drops In.** Hafer. Splendid rural play. 4 m., 4 w. 35c. \$10.00 Royalty.
- Welcome Home, Jimmy.** One of Eugene Hafer's best. 4 m., 5 w. 35c. \$10.00 Royalty.
- Ducks.** A western comedy-drama. 6 m., 4 w. 35c. \$10.00 Royalty.
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The Best New Royalty Plays



Ducks. By Harriett Connell. Three-act Western comedy-drama for 6 m., 4 w. Of the many plays read and reviewed, we liked "Ducks" about the best. Marilou Drury, after her father's death, manages the ranch, assisted by Terry, the foreman, Samantha, the housekeeper, Doc Marshall, veterinarian, Heine, the chore-boy, and cowboys. Dallas Gibson from the east makes her an offer for the farm and as she is losing money is inclined to accept it but Terry dissuades her, and they decide to raise ducks. Peggy, a college chum, drops in and livens things up. A wrecked airplane, with the pilot brought to the ranch for recovery, adds the element of mystery. Real dramatic situations ensue when Gibson kidnaps Marilou in an attempt to force her to sign the deed. Samantha captures Gibson, Terry is wounded in rescuing Marilou, Jarvis recovers and remembers that he is commissioned to offer a handsome sum for the ranch as it is valuable oil land. He falls for Peggy; Terry and Marilou are not in-

different to each other and even Samantha finally melts a little toward Doc. Heine is left to tend the "Ducks." Parts well balanced and this play will prove a winner. Plays whole evening. Easy setting. **Royalty \$10, each succeeding performance \$5.** Director's guide furnished free with every cast purchased. **Price 35c.**

Sonny-Jane. A comedy mirth-quake in 3 acts by Eugene Hafer, author of Cy-clone Sally, Welcome Home, Jimmy, and others. 5 m., 7 f. One interior. Plays full evening. We unhesitatingly recommend this as one of the most laughable comedies of the year. Rapid action, uproarious comedy, and a plot that mounts to a tremendous climax are its main ingredients. The characters are delightfully humorous. There are Charlie Mitchell, energetic Larry, and peppery Sam Streck who arrive in Orchard Center with the unchivalrous purpose of squelching Sonny-Jane; charming and independent Sonny-Jane, who objects to being squelched; Pansy, slowest hired girl in the world; Joe Martin, who doesn't intend to be a yokel all his life; coy Lucille; blunt Peggy; troublesome Ruby; snappy Nancy Wade; Freddie Beadle, the "shriek" of Orchard Center; and Mrs. Spitsendorf, who has had "such poor luck mit husbands" but is willing to take another chance on unwilling Sam. **Royalty for first performance \$10; \$5 for each performance thereafter.** Director's guide free with each cast purchased. **Price 35c.**



Brass Tacks. An unusual 3-act play, by Edith R. McComas. 4 m., 6 w., also minor characters. Plays about 1 1/4 hrs. One easy interior of a modern home. Cisserilla, the beautiful daughter of Mr. and Mrs. Simpkins, is very poetical and artistic in her tastes, and does not return the love of Jack Bradford, a practical young miller of the town. She does, however, consider very favorably Dr. Slovinsky, the villain of the play, on account of his pleasing manners and his artistic tastes. Slovinsky takes advantage of this friendship and the fact that he is Mrs. Simpkin's physician, and secretes Mr. Simpkin's will and other valuable papers, including receipts for a mortgage on the home, which he holds. At Mr. Simpkin's sudden death, he deceives the family and uses his knowledge to his own advantage. Interesting complications develop and are unravelled by Cisserilla discovering the will and papers, shaking off poetry and Slovinsky, getting down to "Brass Tacks," proving herself competent to take care of her father's business and finally marrying the hero, Jack Bradford. Comedy is introduced by Bridget, the Irish maid. Good class play or for any dramatic club. **Royalty \$10 for each performance, \$5 each additional.** Director's guide for this play given with each cast purchased. **Price 35c.**

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In Cherry Time, 6 m., 6 f.	35cts
Nobody But Nancy, 4 m., 6 f.	50cts
Ted Drops In (Good Rural Play) 4 m., 4 f.	35cts
Creepy Crest, 4 m., 6 f.	50cts
Welcome Home, Jimmy, 4 m., 5 f.	35cts
Ducks (Western Comedy), 6 m., 4 w.	35cts
The Ghost Walks, 4 m., 6 f.	50cts
Well, Did You Ever, 5 m., 7 f.	35cts

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